DOCUMENT RESUME

ED 131 513 CS 501 556

AUTHOR Fishman, Donald, Ed.; Picklesimer, Dorman, Ed.
TITLE Teaching Speech Communication/Drama in Secondary Schools.
INSTITUTION Boston Coll., Chestnut Hill, Mass.; Massachusetts Speech Association.
PUB DATE 76
NOTE 43p.
JOURNAL CIT Massachusetts Communication Journal; v7 n1 Entire Issue Summer 1976

EDRS PRICE MF-$0.83 HC-$2.06 Plus Postage.
DESCRIPTORS *Creative Dramatics; *Drama; *Dramatics; Educational Alternatives; Educational Resources; Secondary Education; *Speech; Student Centered Curriculum
IDENTIFIERS *Speech Communication

ABSTRACT

Discussions in this journal focus on the teaching of speech communication and drama in the secondary-level classroom. "Creative Drama in the Secondary Classroom" provides suggestions for incorporating beginning, lyric, and "human" drama into the secondary-level curriculum. "Student-Centered Teaching: A Desire for Alternatives" examines the possibility of implementing educational alternatives and lists several resources to aid teachers in this pursuit. "SCA in Flux: New Emphases for Secondary Instruction" describes teacher education, instructional resources, opportunities for professional identity, and projects with potential impact on public school curricula in the field of speech communication and theater. (KS)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED131513

U S DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

MASSACHUSETTS COMMUNICATION JOURNAL

cs 501 556

VOLUME 7 SUMMER, 1976 NUMBER 1

The MASSACHUSETTS COMMUNICATION JOURNAL is published by the Massachusetts Speech Association and the Department of Speech Communication and Theatre at Boston College. The editors welcome contributions concerned with the study of current issues and problems in communication. Topics related to instructional practices in the classroom are particularly encouraged.

Editors: Donald Fishman, Boston College
Dorman Picklesimer, Boston College

All correspondence should be sent to:

Dr. Dorman Picklesimer
Department of Speech Communication and Theatre
519 McGuinn Hall
Boston College
Chestnut Hill, MA 02167

Massachusetts Speech Association

CREATIVE DRAMA IN THE SECONDARY CLASSROOM

by

John R. Sharpham*

From the very outset it needs to be stated quite clearly that creative drama is not just a teaching strategy for the elementary classroom. Creative drama can be a positive force for developing self-awareness and group interrelationships at the secondary school level, and it has widespread implications for the teenager. In the United States the use of creative drama has been limited, for the most part, to the elementary classroom, and most creative drama texts in this country have concentrated on activities for the child five through eleven years of age.[1] The effectiveness of creative drama does not end at age twelve for creative drama is not based on an activity limited to children. Creative drama is based on a function of man and woman common to us all -- our ability to play, in an imaginative way, with ideas, concepts and behaviors. To limit creative drama to the elementary level restricts its educational possibilities and denies its full relationship with the imaginative play of man and woman.

Creative drama is concerned with the whole of the doing of life[2] -- it involves the dramatic playing out of situations so that the possibilities of life can be tried out and explored. It is not for children alone, though they should work with it a great deal. Creative drama has direct relevance for the teenager and young adult. The drama classroom can provide a safe and legal environment in which lifestyles can be tried on and experimented with. Such questions as "Who am I?", "Where am I?", "Why am I?" and "How am I?" are at the basis of the work in drama. Teenagers learn to share ideas, work closely with others, react sensitively to their own rhythms and sensibilities, and to trace

their own growth through involvement in drama. It can allow them to come to a fuller understanding of themselves and the world in which they live, and it can do this more effectively than other processes for drama is closer to the core of being, the potential for self-discovery that is within each person.

Creative drama does not just happen in the classroom. The teacher plays a major role for he or she has to structure the environment so that the drama can take place. The potential for drama is within each student, but it is the teacher's task to create an atmosphere in which this potential can be realized. This can often be difficult because the nature of the classroom system is such that teachers have not always encouraged self-expression or involved students in honest sharing situations. Too often the teacher's role has been that of the "giver" or "bestower" of all necessary information, the authoritarian leader, or benevolent despot -- not the facilitator and guide so necessary for the drama classroom. The teacher using drama will need patience, warmth, a concern for others, humility, flexibility and a desire to lead others to a fuller knowledge of their existence. An extensive background of theatre training is not necessary, for drama is in no way performance orientated.[3] The teacher will need some understanding of drama as a process and of its potential for use in the classroom, but most importantly he or she will need a willingness to experiment with ideas in action, and a desire to share closely with the students.

The teacher working with teenagers may not be too sure how to begin work in drama. There is no one right way to begin though a basic rapport between teacher and students must be built. How this is done depends on the teacher and the kind of environment that is being developed. First lessons may be "getting to know you" sessions using discussion, questions, and answers. The nature of the

imagination, or ways people do play can be points for discussion. Or the teacher may decide to begin with action -- to get the students involved through doing. Stimulus materials can help in beginning lessons: recorded music, visual materials such as slides or photographs, textures, even smells may frame discussion or action. If the teacher has a permanent room for drama the room itself can be prepared using lights, sound equipment, different levels for movement, and textures to create an attractive and stimulating working environment.

The teacher can begin work in drama with the students sitting at their desks. The idea of having to stand and move around can prove embarrassing for many teenagers and beginning work in their desks can be a starting point for students before moving to more involved action. A first exercise can center on the force of the imagination and the students are asked to sit comfortably, close their eyes and listen. The teacher structures the activity by speaking as follows:

I want you to enter into my imagination with your imagination, listening carefully to my words. Think about the chair on which you are sitting -- notice the relationship of your body to the chair, how your feet touch the floor, your body pressure on the different parts of the chair, how the chair touches your body. Now I am going to change the chair on you; you are now sitting in a dentist's chair. What do you hear, see, smell, how do you feel? What is the relationship of your body to this chair in this situation?" Other chairs to be explored in this way include: sitting in a 747 circling in a snow storm waiting to land; the driver's seat of a car in busy traffic; a ski lift; a big leather chair.

As well as this exercise there are a number of exercises with the hands that can be done in the desks. These include: picking roses on a windy day;

opening special packages; building something; handling a fragile object or a wounded pet; exploring different textures (e.g. searching for an object lost in sand, mud, snow, jello, water); dismantling a bomb. Other exercises can concentrate on the senses, particularly listening to sounds inside and outside the room. Eventually the students will need to move from their desks and become involved in the action of drama.

Teenagers are often self-conscious of their body and beginning exercises that explore control of movement are helpful. In the initial stages work should be done individually, each student working in his or her own space exploring body movements in this space. The teacher should point out space "areas," in front, above, behind, to the sides and below the body that can be explored by movement. One way to explore these areas is to have the right foot fixed firmly to the floor, "nailed down," then see what possibilities there are for movement with the rest of the body. Such exercises should challenge the students to test their capabilities, to discover what is possible and is comfortable for them. Tension and relaxation exercises can be helpful -- a rubber band being stretched as taut as possible, then let go; or a flaccid balloon slowly filling up with air can be models for movement.

Individual movement work can be followed by work in pairs, sharing space together. Partners can experiment by making different shapes together in their space, e.g. making a shape together that expresses "tension", or "fluidity", or "redness". An effective exercise in sharing space is the simple mirror exercise. The partners stand facing each other with the hands almost touching, palm to palm, using the eyes as a point of focus. The hands move slowly as in a mirror-image of each other, sharing the movement. The stress is on the

partners working together as one -- it is not a simple follow-the-leader exercise, but a sharing exercise in which the two try to catch each other's rhythm and develop harmonious action. No talking is necessary during the exercise though the groups will speak spontaneously at the end of each mirroring.

As well as work in movement, teenagers can work effectively with speech exercises, and speech will flow spontaneously with pairs and group work in movement. A beginning speech exercise to follow a movement exercise would be to have the pairs sit and stare intently at each other, and one of the pair has two minutes to talk about himself or herself to the other. The partner is not to respond in any way, just to stare back and listen. At the end of two minutes the positions are reversed. Then after each has spoken they are allowed to talk to each other about each other with no restraints. Another exercise in speech is to have small groups of four and six carry on a conversation between items on a refrigerator shelf. This allows for imaginative work and can be quite humorous.

All the exercises discussed so far are preparatory exercises for drama. These pre-drama exercises are used to prepare students for drama, to ready them to use their imagainations and their bodies in a working transaction. Pre-drama exercises stress work with the imagination, sense-awareness, movement and speech and they should be used only as long as they are necessary. Then the students can move into lyric drama or human drama.

Lyric drama involves work within a framework that has a beginning, a middle and an end. Students explore imaginatively within the framework stories of fantasy, myths, legends, science fiction and ideas from poems, stories, music and art. Lyric

drama allows students to explore, with complete freedom, inner thoughts and fantasies, and the possibilities for action of inanimate and non-human objects. The basis of most lyric drama will be body movement and sound effects, and music is often a good stimulus for creating lyric drama. Songs such as the psychedelic "Lucy in the Sky with Diamonds," by the Beatles, or the slow, haunting beginning of "Nights in White Satin" by the Moody Blues supply a framework within which a group can create a piece of drama using movement, lights and color. Lyric drama can be quite abstract and often has little or no speech. Ideas or themes such as "In the beginning...," "Endangered Species," "Peace in Our Time," or "Lonely" can be explored and developed through lyric drama approaches. A poem, such as Lewis Carrol's "Jabberwocky," provides a neat framework for exploring through drama. Groups can create "slithy toves" and "borogoves," and create their own Jabberwock with movement and sound. Stories and poems should be used as stimuli to suggest action rather than being a script to be acted out. The students' imaginations should be provoked and stimulated so that an imaginative world is created.

The notion of structure in this work is important. Students need to do more than just play with ideas in action -- they need to give some direction and shape to their work. They should share ideas and organize them in some working order that is satisfying to the participants. There should be a definite beginning and the action should build to a climax that grows out of the action. From the climax, the action should move to a harmonious, satisfying conclusion. A period of contemplation, of quiet, at the end is often very satisfying for the participants.

Teenagers will often find in lyric drama a framework for exploring taboo subjects such as drug trips, violence, sexual fantasies and death. It allows freedom for imaginative exploration but eventually the action will move toward the heart of all drama work, human drama.

Human drama is the exploration of the possibilities of living -- in a real sense -- for here the drama allows the students to explore human beings struggling through human situations and human problems. Like lyric drama, it is created by the participants themselves, with the help, if needed, of the teacher. Unlike lyric drama, it does not explore fantasy -- in this work students are exploring the possibilities of different human actions in the world as we know it. It has to do always with human beings, either in isolation or in some relationship with each other involving situations in which human beings struggle with life, its joys, its hopes, its pain and its sorrow. Usually the drama centers on a problem and the action evolves from the attempts, successful or unsuccessful, of the participants to come to grips with the problem.

Usually human drama uses small groups though it can build to include large group involvement of the whole class. Ideas have to be developed in concert with the students working closely with each other to share and develop their work together. The planning and preparation that leads into drama is most important for it is here that the basis for exploration is built, not just with the ideas, but with the development of close group co-operation.

The ideas for human drama flow from life situations and with any group of students these ideas will be almost unlimited. The students can supply ideas from their own life-experiences, or from any area of interest, from newspapers, history, literature -- from any area which touches on man or woman's struggle with this existence called life. The

teacher may supply some examples, e.g., a family where the father has just been fired from his job; a group of people travelling by bus (or train) who are suddenly cut off from the outside world by a snow-storm (a flood, a fire); a gang about to conduct a crime; pollution of air or water by a large firm and local inhabitants' reactions; group pressure on individuals within a group to conform.

Now, of course, these situations are not the drama but the bare bones that may lead to drama. The drama is the doing, and the intensity and truth of the action will depend very much on the planning and the working environment in which the action takes place. This environment is the responsibility of the teacher. How he or she shapes it is most important for the action.

The teacher must be aware of the group's readiness to explore, to create characters, to interact with each other in the given situations. He or she may need to stop the action to ask questions to push what is developing. One group of teenagers were interested in exploring gang-action that led to the murder of a young woman by pouring gasoline over her and setting her ablaze. The teacher took the group back to the day before the murder to explore what was taking place in the gang situation. The students had to create their own characters, who they were, what their family life was like, and explore why they were members of this gang. This led to eventual research in the library and the local newspaper for more background information.

In another situation the teacher became a person in the drama, interrogating people within the action to help redirect the action or to force students to more in-depth involvement. An important part of the teacher's work in this human drama is to generate sharing of ideas between the students and to help them analyze what has taken place in their drama. He or she may do this by stopping

action and asking questions of the participants as their characters. Or he or she may lead a discussion of the way the drama was resolved. Resolution in this work is most important -- the students should reach a conclusion that is harmonious for the whole action, though it need not be harmonious for each of the participants.

There is in this work, as in lyric drama, a need for definite shaping of the action. There needs to be a beginning point, the flashpoint where the problem will become a problem for the whole group. Then there will be a period of exploration as different aspects of the problem are worked through. Students will create and develop characters, people whose actions and reactions will be tried out in different situations. The drama should move towards a resolution of the problem, a resolution that is in keeping with the whole shape of the action. Often in beginning situations students may opt for a comfortable or "Hollywood" type conclusion. They should be encouraged to find a resolution that fits the flow of action, that is honest to it.

The three levels of drama, beginning, or pre-drama, lyric drama and human drama are part of the whole -- which is drama. This drama can be a subject in its own right or it can be a resource for teaching in speech-communication, history, literature, -- in any classroom where teenagers are consciously looking for answers to their human condition. Drama is already in the secondary classroom as a potential force. It is up to the teacher to discover it and put it to use.

FOOTNOTES

[1]John R Sharpham, "A Comparative and Analytical Examination of Selected Writings from Great Britain and the USA in the Field of Creative Drama" (Thesis, University of Colorado, 1970).

[2]I am indebted to Peter Slade for this concept and highly recommend his Child Drama (University of London Press, 1954) to all teachers.

[3]For a clear statement of this concept see Brian Way's excellent book Development Through Drama (Humanities Press, 1967) pp. 2-3.

---

*Dr. John Sharpham is Associate Professor of Theatre, Illinois State University, Normal, Illinois. He is director of the Creative Drama program at ISU and a coordinator for the CORE courses in elementary education, which involves coordination of the integrated arts.

STUDENT-CENTERED TEACHING: A DESIRE FOR ALTERNATIVES

by

Richard L. Weaver, II*

Much of the education that goes on in schools, colleges, and universities today is designed to develop a student who can reproduce certain informational material, who has skills in performing certain prescribed intellectual operations, and who can reproduce the thinking of his or her teacher. Just as in the old cliche "You can lead a horse to water but you can't make him drink," we, as teachers, cannot teach another person directly; we can only facilitate his learning.[1] Students need to be provided with tasks where they <u>invent</u> an answer rather than <u>finding</u> one out there in a book or being <u>given</u> one by an instructor.[2] The classroom climate as well as the whole learning environment is largely a product of the teacher's behavior. The atmosphere which prevails will depend upon what the teacher does and how he or she does it. Our role as teachers must be something more than putting ideas and knowledge into the mind of the student.[3] To break through the traditional one-way, teacher-to-student knowledge-distribution system should be the goal of every teacher, no matter what grade or what subject matter. There are, perhaps, two reasons why the breakthrough does not occur more often: (1) some teachers lack the desire to change because they have no reason for change, and (2) some teachers lack the alternatives or the sources for alternatives. This article will treat these two areas with respect to creating a student-centered learning environment. Although the author approaches the problem from a "communication perspective, the ideas presented here are really trans-disciplinary.

For a few teachers, the question of whether or not to break the traditional one-way, teacher-to-student knowledge-distribution system (lecturing is one example) is not a question of how-to-do it, nor even one of what-do-do. The central question for them is why do it at all? To shrug off the security blanket of lecturing for any other "innovative" scheme is not a question they consider relevant. It is unlikely that an article such as this will change that attitude; these teachers have already decided there is nothing here for them. But for those who need a push in the direction of change, this article may be of some assistance.

Learning takes place on both a cognitive and on an affective level. That learning with which most of us are directly familiar is cognitive and we as teachers, are most familiar with it because it is the most easily provided, and the acquisition of it is the most easily tested. It is the affective level where less emphasis is placed because affective learning -- learning that has to do with the feelings of students -- is generally amorphous. Affective experiences appear more difficult to provide for the student and are more difficult to test. How does a teacher test a student to determine whether a feeling or an emotion has been experienced? Because testing for competency on an affective level is difficult should not, however, cause us to neglect this valuable and significant area.

The desire to change is stimulated when certain goals are accepted as essential, and the attainment of those goals is considered impossible for improbable utilizing current methods. As educators, most of us would accept the following goals as desirable for education:

1. To provide students with a means of discovering values.

2. To provide students with a means of discovering their selves.

3. To provide students with a means of establishing their social selves.

These goals are not beyond our grasp; but they are the kind of goals that are either given lip service and disregarded or are treated under the table in some manner and disposed of. We just do not feel that we have the means at our disposal to consider them directly and it is hoped, in some generalized way, that students acquire the correct values, discover and possess a positive self identity, and understand how they fit into the social milieu all either on their own or despite the rules, the routines, and the discipline we place in their paths. In his book The Way It Spozed To Be, James Herndon describes how students burst out in the spring from those classes whose teachers pride themselves on rules, routines, and discipline.[4]

Each of the goals above is important. For example, regarding the discovery of values, each person has to wrest his own values from the available array. Those values that penetrate the intellect and those values that students come to live by in intelligent and consistent ways result from situations where students are involved in the process of making decisions. Teachers sometimes forget that students have to continually recreate ancient values, the values we have come to live by and those our parents accepted; thus they need to be provided situations and exercises through which the process of valuing can occur.[5] Since values are continually changing, we, as teachers, should, at all levels of the educational process, be concerned with selecting teaching strategies

whereby students can arrive at values by an intelligent process of choosing, prizing, and behaving.[6]

In addition to the discovery of values, but closely related to it, we as educators must also be concerned with the students' discovery of themselves. As teachers, we want to have a hand in producing men as well as minds. To this end we must engage students in a search for themselves through providing opportunities to examine their imagination, their feelings, and their judgments. Students must have the opportunity to find out who they are as well as what they relate to.[7] This discovery must occur as one relates to others for others provide the mirror through which we see ourselves; thus, opportunities where communicative exploration can take place in relation to significant content (the cognitive component) must be provided.

Discovery of values and discovery of self (the achievement of a positive self-identity) means little without a social context. Students must be helped to confront and to cope with the realities of their own life space. The ways they make and relate to friends, the ways they behave in groups, how they reconcile personal desires with the social good, and how they treat individuals who are different in some ways from themselves make up a social matrix that will help shape their own identity and character. Providing the matrix will help assure that the identity and character become positive and that the students will become constructive citizens rather than self-indulgent, non-involved individuals.[8] There is a correspondence between self-discovery, joy, physical well-being, social ease, and academic process. A happy, healthy person can learn much more readily than a stiff, isolated person. When we, as teachers, combine knowledge of material with

self-knowledge and with social knowledge, we will also share with students the knowledge that life is a delight, a joy, an astounding discovery just in the living.[9]

Such sharing between teacher and student can only exist if the classroom climate is one of permissiveness and understanding. The purposes of the student should be foremost. Students want to make sense out of things; to find out how things work, to gain competence and control over themselves and over their environment, to do what they can see other people doing. They are open, receptive, and perceptive. They do not want to shut themselves off from the strange, confused, complicated world around them. They want to observe it closely and sharply. They are experimental. They want to find out how reality works and they want to work on it.[10] To provide them such an opportunity requires flexibility. The teacher must be able to let himself or herself be utilized by the group in a variety of ways as the needs of the group change. This may mean conducting a controlled discussion, giving lectures, starting a session with some key questions, permitting completely free and fluid discussion, or directing a (or some) communication exercises. When the teacher can feel comfortable in doing any one of these things because it is the desire of the group, that teacher has achieved a high level of genuine permissiveness and a sense of what sharing means.[11]

Everyday teaching, thus, should be a process of mutual discovery, interaction, and exploration of the self as well as of another person and a subject matter. It is intensely alive, aware, and sensitive.[12] But to achieve such a state requires more than desire on the part of the teacher. He or she must also have alternatives.

Established routines permit tasks to be performed

with speed and efficiency. Each student knows precisely what is expected of him or her at any given point. If the teacher is capable, students are comfortable with this form since it requires little more than passive acquiescence. Teachers are comfortable with established routines because with this form all authority, decision making, and wisdom flow from them. Communication is one way with a minimum of feedback. Routines harden into rigidity and the students' growth in independence and thinking skills is inhibited. Communication becomes little more than a one-way trickle of orders, suggestions, and reprimands.

To prevent routine from becoming rigidity the teacher should understand the utility of different structures, then diverse learning situations can be gradually introduced. The skillful variation of environmental uncertainty can increase retention, understanding, transfer to new situations, recognition of problem solutions when achieved, and the tendency of the student to search for information.[1] Learning thrives on novelty. Those learning experiences that are remembered by students are those that are novel, stimulating, and fresh. What we need are imaginative teachers who can make learning its own reinforcing agent by using a variety of teaching techniques.

My aim in this article is not to give all the answers to the question, "What are the alternatives?" There is no end to these answers. I hope by giving a few answers, to get teachers to start finding and making their own.

Rather than review a variety of material which relates to exercises and games, the author refers the reader to an article in The Speech Teacher, November, 1974, for sources for alternatives to routinized or traditional methods of teaching. Many of the references contained in that article

were written by people in the field of communication. The article itself treats the selection and preparation of exercises and games, their implementation, and their evaluation. Most of the sources cited in the following pages are, instead, recent (or relatively recent) additions to the literature in humanistic education. They not only provide more reasons for change, but they offer exciting, novel, and important alternatives for teachers. If teachers are to change, they need teaching strategies and they need to be willing to discover those strategies in any area, under any discipline.

Reading from the various sources suggested here will familiarize the teacher with such alternative learning styles as class discussion, lecture, reading and report, large and small group discussion with and without leaders, group independent study, individual independent study, film, group or individual field work, case study, simulation, dyadic interaction, role-play, skits, and others. Different students learn in different ways, so that the wider the variety of learning modes employed, the more likely it is that each student will find one that fits his or her style and will thus be motivated towards the goals of the class. Learning can take place in contexts other than the conventional ones and both teachers and students need to be introduced to a wider variety of learning styles. Students have often been trained that important learning can take place only when the teacher is present, directing and programming the instruction. To introduce learning as something other than acquiring and storing bits of information for easy retrieval will require some relearning on the student's part, but it is relearning that is essential if affective educational objectives are to be achieved.[14]

Because there was no easy way to catalogue the following sources for alternatives, there was little

attempt to do so. Some sources, it was felt, are more esoteric than others, requiring, perhaps, more familiarity with the contexts for which the information was intended or the vocabulary used to describe the approaches. These were placed last in the order. Some of the sources are more specific, treating material for specialized situations like the theatre, social studies, a language-arts curriculum, or just writing classes. Those are placed in the middle of the order. Those mentioned first offer numerous suggestions which cross disciplines most easily. The reader should not restrict his or her attention to those mentioned in just a particular area, however, for the author has collected these sources primarily because he feels that they all have something to offer all of us -- despite our discipline or our training. One common theme that runs through each is the focus on those broad educational goals mentioned earlier in this paper.

Robert C. Hawley's Human Values in the Classroom (1973)[15] is the first book mentioned because it provides the humanistic framework within which all the other alternatives (and sources for ideas) may conveniently and comfortably be placed. In this book about teaching for personal and social growth, Hawley presents an inspirational message about what education is all about. There are some suggestions for activities and an excellent selection of suggestions for further reading. Of all the books mentioned in this article, this one was the one that provided the initial inspiration to write this article for Hawley's ideas are basic to teaching and learning based on human needs and human values. It is an appropriate place to begin.

Robert C. and Isabel Hawley published A Handbook of Personal Growth Activities for Classroom Use in 1972.[16] Their book focuses on activities that have to do with communication, identity, interpersonal relationships, nonverbal and sensory awareness,

and personal growth. Ninety-four separate activities are listed; most would be appropriate for junior and senior high school; some would be excellent activities for a college interpersonal-communication class. This is a worthwhile source with a fine selection of books for supplementary reading. It is also an especially useful beginning point both because of its practicality and because the exercises are well designed and easy to implement. It both complements and supplements Hawley's book on Human Values.

Another exceptional source book full of useful ideas, somewhat limited in a few chapters, perhaps, because of the relationship of activities to specific topics like violence, drugs, and death, is Jeffrey Schrank's Teaching Human Beings: 101 Subversive Activities for the Classroom (1972).[17] If nothing else, Schrank leaves you with the idea that there is much more to teaching than standing in front of students imparting information. His opening chapters on "Sense Education" and "Hidden Assumptions" have broad applicability. The subversive activities include a wide variety of multimedia materials; his suggestions include simulation games, group encounters, and the use of books and films that rarely appear in traditional classrooms.

Scattered throughout Mary Greer and Bonnie Rubinstein's Will the real teacher please stand up? (1972)[18] are insightful and exciting games and exercises designed for students from junior-high-school age through university-age. The remaining material -- the bulk of this 236-page paperback -- is primarily theory written by a variety of people who care about the education of students. It is both useful and interesting.

The approach that Greer and Rubinstein take is similar to that taken by another editor, Alan C. Purves, in How Porcupines Make Love: Notes on a Response Centered Curriculum (1972).[19] Purves

book, because of its more narrow focus, tends to be more cohesive and unified. Visuals, poems, and exercises divide the theoretical portions of this 218-page paperback that is primarily designed for the junior-high or senior-high school teacher of English. This is a dynamic, perhaps revolutionary book, that should be read by all teachers of English.

When the author purchased John Holt's What Do I Do Monday? (1970),[20] he expected a plethora of exercises and activities for the elementary through senior high teacher. Although Holt deals with the practical aspects of teaching, he provides more hints about teaching and basic skills than practical suggestions. To find the teaching tricks, one must wade through a great deal of additional material -- some of it unique, fresh, and exciting, some of it is somewhat more tedious. There is a great deal here but it is not as easy to extract as the practical suggestions in some of those sources previously cited.

There are three books that should be grouped together, but need not be read together. The two common elements in each is the focus on values clarification and Sidney B. Simon. In addition to Simon, Leland Howe and Howard Kirschenbaum wrote Values Clarification: A Handbook of Practical Strategies (1972).[21] From cover to cover, this book is full of value-clarifying techniques. It is useful, too, because of the additional suggestions offered for utilizing the suggestions adding to the flexibility of both book and teacher. This is a book that is in no way discipline-specific. It is useful and very worthwhile. It is stimulating, too, because many of the ideas can be used in other contexts: for example, many of the topics suggested in the various "whips" can be used as conversation starters for small-group discussions.

Robert C. Hawley and D. D. Britton joined Simon to write Composition for Personal Growth: Values Clarification Through Writing (1972).[22] The book is similar to the first but more discipline-specific than the first. Because it deals with communication, however, the book has broad and varied applicability. Many of the suggestions and alternatives provided here could be used in any course where written or oral communication takes place.

The third book is mentioned last, although it was the first published. It is recommended not as much for the practical strategies suggested (there are few) as for the broad theoretical foundation the book provides for understanding how the other two came about. Louis E. Raths and Merrill Harmin teamed up with Simon to write Values and Teaching: Working with Values in the Classroom (1966).[23] The book is organized into three major units that treat "A Theory of Values," "The Value Clarifying Method," and "Using the Value Theory." It is not necessary to have this companion volume but it is helpful for it provides the framework into which both the others can be placed.

Robert and Isabel Hawley have written another useful book entitled Writing for the Fun of It: An Experience-Based Approach to Composition (1974).[24] The book is "based on the premise that the teaching of composition need not and should not be the drudgery for both teacher and student that it often is".[25] The activities suggested are designed to sharpen students' communication skills. The level is unspecified since any of the alternatives could be adapted, through content changes, to any level of student. It is a useful book full of interesting suggestions.

Improvisation for the Theatre (1963)[26] was written by Viola Spolin and has been referred to as "The book

on improvisational theatre . . ." Packed between the hard-covers are 397 pages full of useful teaching games and insights on how students learn. The enterprising teacher can make many broad applications for the practical exercises Spolin suggest for the body, mind, and imagination of students. For the inexperienced teacher, there is a full course of study here; for the experienced, many new ideas. Truly an inspired and stimulating work.

A good example of how certain techniques transcend disciplines is Fannie R. and George Shaftel's Role-playing for Social Values: Decision-making in the Social Studies (1967).[27] The basic premise for the book indicates its broad relevance: "Certain social values," the authors state, "motivate human relations in a democratic society, and these values must be learned by each new generation."[28] The exercises provided in this 431-page hardcover book draw out such desirable characteristics in students as kindness, generosity, responsibility, loyalty, and fair-mindedness. This is accomplished by involving students in stories that are pertinent, dramatic, and charming. The book is intended primarily for the elementary-school teacher.

An article such as this one would not be complete without some mention of James Moffett for there is no doubt that his contribution to students-based teaching is profound, pervasive, and persuasive. Like the collection of books by Sid Simon and others, mentioned above, Moffett provides a theoretical book as well as a more practical book, the second designed as the means to implement the former. The first is called Teaching the Universe of Discourse (1968).[29] The book is divided into chapters on curriculum considerations, kinds and orders of discourse, drama, narrative, grammar and writing. This author found the chapter

entitled, "Drama: What Is Happening" very relevant to the kinds of classroom communications concerns that confront (or should confront) speech people everyday. The material here is fresh and invigorating -- a shot in the arm for those confined to rigid and inflexible methods.

In the second book, A Student-Centered Language Arts Curriculum Grades K-13: A Handbook for Teachers (1968 & 1973),[30] Moffett overwhelms the reader with creative, innovative, and interesting ideas for all of the 503 pages of this hardcover edition. Moffett believes that young people should be continuously engaged in expressing their own ideas and feelings in the classroom and, thus, he has mime, improvisation, drama, and small-group discussion take on a new significance. This is mentioned as a sourcebook for ideas; however, Moffett warns of selecting activities for their own sake for his is a thoughtfully-structured curricular model that has as its cumulative effect the introduction of students to the entire range of discourse. Still, despite the problems of total implementation, consider this as a useful and stimulating idea book.

Robert C. Hawley's Value Exploration Through Role-Playing (1974)[31] is mentioned at this point in the list of sources because of its narrow focus on role playing. This is not a weakness in the work, however, for one who is unfamiliar with this alternative-teaching method may find all he or she needs to know from this one source. This book is not discipline-specific; it is technique-specific. The very reason for the existence of this book is "to give to teachers the specific considerations that they might need in corporating role-playing into their erpertoire of teaching techniques." Role-playing, Hawley continues, "is not an end in itself. It is just one means in the service of good teaching, teaching to promote the growth of

each learner."[32] Role playing is not only a common and natural human activity, it is also involving.[33]

Richard A. and Patricia A. Schmuck have written Group Processes in the Classroom (1971)[34] for teachers who wish to add to their repertoire of ideas and behaviors. The classroom is an active interpersonal environment in which a variety of interactions occur; group processes are operating within all classrooms. Schmuck and Schmuck feel that some knowledge about them will help the teacher mobilize them effectively to foster student learning. The book is rich in theory and their sections on "Action Ideas For Change" at the end of each chapter are well-thought-out, workable, and useful. Like Hawley's book on role-playing, this book has a narrow focus but provides enough information on group process that the teacher can become well-equipped to implement group activities from reading just this source alone.

Two sources by William J. J. Gordon, Synectics (1966)[35] and The Metaphorical Way of Learning and Knowing: Applying Synectics to Sensitivity and Learning Situations (1966),[36] are this author's final recommendations for those who have more time to think about alternatives and would like to ponder and cogitate about an interesting, perhaps even exciting, new method for developing creative solutions. The author does not want to depreciate the possible or potential value of these sources; he simply wishes to warn the reader that full understanding of the methods suggested requires more time and study than many of the other books. Gordon offers fresh insight into problem solving and the ideas sound exciting; however, not having used any of them myself, this author restrains himself in making a strong recommendation at this point.

Because the classroom climate as well as the whole learning environment is largely a product of the teacher's behavior, what the teacher does and how he or she does it is very important to student learning. A teacher must be open and honest in assessing the mood that he or she has created, is creating, and, perhaps by routine and habit, will create. If after realistic and serious analysis, a need to change is perceived, the teacher must also investigate alternatives. In which direction should I proceed? In this article, the author intended to provide some of the various reasons why change is necessary and some of the sources for alternatives, once change is deemed necessary. Even the most experienced, dynamic, and enthusiastic teacher can benefit from some of the ideas contained in the sources mentioned. We must strive to break through the traditional one-way, teacher-to-student knowledge distribution system if we are to achieve a student-centered learning environment.

BIBLIOGRAPHY

[1]From: Carl R. Rogers, Client-Centered Therapy (Boston: Houghton Mifflin Company, 1951), pp. 388-389.

[2]From: Richard M. Jones, Fantasy and Feeling in Education (New York: New York University Press, 1968), p. 87, citing Jerome S. Bruner, "The Growth of Mind," American Psychology, XX, 12 (1965), 1013.

[3]From: Louis E. Raths, Merrill Harmin, and Sidney B. Simon, Values and Teaching: Working With Values in the Classroom (Columbus, Ohio, Charles E. Merrill Publishing Company: 1966), p. 45.

[4]From: Larry Cuban, "From 'To Make A Difference," in Mary Greer and Bonnie Rubinstein, eds., Will The Real Teacher Please Stand Up? (Pacific Palisades, Calif.: Goodyear Publishing Company, Inc., 1972), p. 78. James Herndon's book, The Way It Spozed to Be, is published by Simon and Schuster, New York, 1968.

[5]From: Louis E. Raths, Merrill Harmin, and Sidney B. Simon, Values and Teaching: Working with Values in the Classroom (Columbus, Ohio: Charles E. Merrill Publishing Company, 1966), p. 10.

[6]Ibid.

[7]Elting Morison's ideas as expressed in personal communication with Richard M. Jones, Fantasy and Feeling in Education (New York: New York University Press, 1968), pp. 71-72.

[8]From: Fannie R. Shaftel and George Shaftel, Role-Playing For Social Values: Decision-Making in the Social Studies (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967), p. 14.

[9]From: Beatrice Altman, in Beatrice and Ronald Gross, eds., Will It Grow In A Classroom? (New York: Dell Publishing Company, Inc., 1974), p. 293.

[10]From: John Holt, How Children Learn (New York: Dell Publishing Company, 1967), p. 153.

[11]From: Carl R. Rogers, Client-Centered Therapy: Its Current Practice, Implications, and Theory (Boston: Houghton Mifflin Company, 1965), p. 401.

[12]From: John Holt, How Children Fail (New York: Dell Publishing Company, 1964), p. 13.

[13]From: William Kessen, "The Strategy of Instruction," in Learning About Learning (Washington, D.C.: Bureau of Research, U.S. Office of Education, 1964), p. 99, as cited in Wilma M. Possien, They All Need to Talk: Oral Communication in the Language Arts Program (New York: Appleton-Century-Crofts, 1969), p. 15.

[14]From: Robert C. Hawley, Human Values in the Classroom: Teaching for Personal and Social Growth (Amherst, Mass.: Education Research Associates, 1973), pp. 32-33.

[15]Amherst, Mass.: ERA (Education Research Associates), 1973, or Write Education Research Associates, Box 767, Amherst, Mass. 01002.

[16]Education Research Associates, Box 767, Amherst, Massachusetts 01002

[17]The Beacon Press, 25 Beacon Street, Boston, Massachusetts 02108.

[18]Goodyear Publishing Company, 15115 Sunset Blvd., Pacific Palisades, California 90272.

[19]Xerox College Publishing, Lexington, Massachusetts.

[20]Dell Publishing Company, Inc., 1 Dag Hammarskjold Plaxa, New York, New York 10017.

[21]Hart Publishing Company, New York, New York 10003.

[22]Ibid.

[23]Charles E. Merrill Publishing Company, 1300 Alum Creek Drive, Columbus, Ohio 43216.

[24]E R A Press, Education Research Associates, Box 767, Amherst, Mass. 01002.

[25]Hawley and Hawley, Writing for the Fun of It, p. v.

[26]Northwestern University Press, 1735 Benson Avenue, Evanston, Illinois 60201.

[27]Prentice-Hall, Incorporated, Englewood Cliffs, N.J. 07632.

[28]Shaftel and Shaftel, Role-Playing for Social Values, p. v.

[29]Boston: Houghton Mifflin Company, 1968. Write Houghton Mifflin Company, 110 Tremont Street, Boston, Mass. 02107.

[30]Boston: Houghton Mifflin Company, 1968 and 1973. Write Houghton Mifflin Company, 110 Tremont Street, Boston, Mass. 02107.

[31]Amherst, Massachusetts: E R A Press (Education Research Associates), 1974.

[32]Hawley, Value Exploration Through Role Playing, p. vi.

[33]The reader is referred to another source of information on role playing: Richard L. Weaver, II, "Role Playing and Five Rhetorical Canons, "Today's Speech, XIX (Summer, 1971), 35-39.

[34]Dubuque Iowa: Sm. C. Brown, 1971. Write Wm. C. Brown Company Publishers, 2460 Kerper Blvd., Dubuque, Iowa 52001. Enclose $3.45 for book, postage and handling.

[35]New York: Collier Books, 1961. Write MacMillan Publishing Company, Inc., 866 Third Avenue, New York, New York 10022.

[36]Cambridge, Massachusetts: Porpoise Books, 1966. Write Synectics Education Systems, 121 Brattle Street, Cambridge, Mass. 02138.

---

*Dr. Weaver is Associate Professor of Speech, Department of Speech, Bowling Green State University, Ohio.

SCA IN FLUX: NEW EMPHASES FOR SECONDARY INSTRUCTION

by

Barbara Lieb-Brilhart*

For a decade, the membership of the Speech Communication Association, has numbered between six and eight thousand, with over ninety percent of its current constituents from colleges and universities. Recent conferences of speech teachers and teacher educators such as that held at Memphis in 1971,[1] the Airlie Conference,[2] and the SCA Summer Conference of 1973,[3] have emphasized the importance of developing resources for secondary teachers concerned with speech communication instruction. In addition, committees and caucuses have stressed the need to alter the governance structure of the association to encourage greater opportunities for association leadership by secondary and other members of the profession.

Historically the Speech Communication Association emerged from an association in which the interests of secondary and post-secondary teachers were united. In 1914, seventeen members of the Public Speaking Section of the National Council of Teachers of English organized the National Association of Academic Teachers of Public Speaking which was constitutionally devoted to promoting speech as an academic discipline in "universities, colleges, normal or secondary schools in the United States."

Although our association has progressed measurably toward the goals articulated in 1914, it may appear that in recent decades the goals of the profession have fragmented at the secondary and post-secondary levels. For, as speech and theatre programs developed in colleges and universities, university professors became more dominant than high school

teachers in fostering the current SCA constitutional purposes of "promoting study, criticism, research, teaching, and application of the artistic, humanistic, and scientific principles of communication, particularly speech communication." One reason is that speech has never become a subject (such as English, math, history, etc.), required for accreditation of most secondary schools. Although many contemporary secondary schools reflect the content offerings in colleges and universities, there is some evidence to suggest that in perhaps fifty percent of the secondary schools, speech is not even offered in any form in the curriculum. Even worse is the fact that speech is often taught by teachers not certified in speech and/or theatre, some having taken fewer than six credits of either during their academic careers.

Those of us in the field of speech communication and/or theatre know that the concepts of our field are particularly relevent to the needs of adolescents, and that programs such as interpersonal and small group communication, public speaking, forensics, theatre arts, mass communication, and lately, those related to career communication, can and do alter lives. But where can we turn for the professional support needed to establish or expand such programs in the secondary schools? Often speech teachers (or potential teachers) turn for resources to organizations which may be peripherally related to their profession. Or, worse, they may struggle alone, attempting to persuade students, parents, or administrators to adopt their programs. Given the current emphasis on instructional accountability, they or their programs (still perceived by many as a useless academic frill), may be one of the first to go. Consequently, and tragically, in an era of bountiful communication research, today's secondary students may learn few of the

concepts of human communication in any systematic instruction -- unless they go on to college, where their chances of such instruction increases.

It is imperative for the teacher of speech communication to realize that although the needs of secondary students, teachers and teacher educators have not been adequately met by SCA as a national association, there are signs of new emphases in these areas. Because SCA has remained an umbrella organization attempting to serve through its divisions (forensics, instructional development, interpersonal and small group interaction, interpretation, mass communication, public address, rhetorical and communication theory, speech sciences), the broad needs of the profession, many diverse projects have begun to emerge. Furthermore, there are signs of a renewed concern for secondary speech programs and the realization that the growth of the profession may indeed depend upon its impact on pre-college individuals. Activities indicative of this trend are reflected in four areas: 1) Teacher education; 2) Development and dissemination of instructional resources; 3) New opportunities for professional identity; 4) Impact on public school curricula.

I. Teacher Education Projects

In the area of teacher preparation, several projects are designed to enhance the competencies of teacher in pre-service and in-service contexts.

For example, a recently completed document, "Guidelines for Speech Communication and Theatre Programs in Teacher Education," prepared by a joint task force of SCA and the American Theatre Association was officially adopted by both associations in December 1974. The document is organized according to categories for evaluating teacher preparation programs used by the National Council

on Accreditation of Teacher Education (NCATE). Hopefully, its descriptions of the components of specialist programs in speech and theatre in the academic and professional sequences in teacher preparation, will aid personnel in many certifying institutions and accrediting agencies to better understand the dimensions of teacher preparation in our fields. The document also describes those components from speech and theatre programs which contribute to the totality of teacher preparation programs currently preparing elementary and secondary teachers in the various disciplines. A second project of the task force now underway is the development of specific competencies for the various teaching roles and functions for teachers in speech and theatre; also, the specific communication and theatre competencies for teachers of various academic levels and disciplines will be delineated.

Other SCA projects related to teacher education include the formation of an in-service education committee, composed of representatives of each of the four geographical regions, each of whom will teach a workshop at his/her regional convention. The meeting will be attended by representatives from states in that region, who will then teach the workshop at their state association meetings. In 1975 the workshop will focus on interpersonal skills for secondary instruction. Also in the area of in-service education, SCA has had an ad hoc committee on high school institutes, which has attempted to compile listings of workshops and institutes for secondary teachers; the committee's work has developed into plans for a comprehensive annual listing, to be published by SCA. Other projects related to teacher education include the three, six and nine hour short courses established at the annual SCA convention. For example, at the 1974 convention, courses designed for secondary teachers included

mime techniques, self concept enhancement, interpersonal communication, creative drama, establishing and promoting speech, theatre, and forensics programs, etc. Perhaps of ultimate significance to teacher education, however, was the previously mentioned conference held at Memphis in 1973, with participation of thirty invited teacher educators in speech who deliberated problems and made significant recommendations for change.

Finally, SCA's interests in teacher education are symbolized by its active participation in the Associated Organizations for Teachers Education (AOTE), an umbrella organization, composed of twenty education-related organizations, currently engaged in such issues as governance of the teaching profession, guidelines for teacher preparation and evaluation, communication with legislators, and procedures for merging the interests of various teacher education organizations for political and professional impact.

II. Development and Dissemination of Instructional Resources

Activity in the development and dissemination of instructional resources to secondary teachers has been most evident in the visibility of new instructional products. "Talk-Back," a one page newsletter, disseminated to speech and English secondary teachers, invites idea sharing in its five issues published in 1974-75. The newsletter has published new resources and professional events of particular interest for secondary instruction. In addition, since SCA administers the speech module of the ERIC Clearinghouse on Reading and Communication Skills, opportunities are available for the production of paperback books, short papers and free bibliographies in such areas as interpersonal communication, analysis of the high school

debate topic, oral interpretation in the secondary school, nonverbal communication, mass communication, stagecraft and many others. ERIC papers will appear this year on topics such as human information processing, small group discussion and film theory, and will be designed to help the busy teacher translate new theory and research into learning activities for the classroom. Resources in Education, available in many university and some secondary school libraries which house ERIC systems, provides an excellent opportunity for teachers to locate documents describing new ideas and materials.

To facilitate the flow of information, "Spectra," the bi-monthly newsletter of the SCA, now provides a column called "Education Notes;" in addition, requests on materials, programs and other information can often be answered through the office of the Associate Executive Secretary for Education, a position created in the SCA national office in 1973.

The journal, Speech Teacher, was recently studied by a joint committee of the Educational Policies Board and the Publications Board of the SCA, which recommended revision to include more pragmatically oriented ideas for classroom teachers of speech communication and for all teachers concerned with communication in instructional contexts. Significantly, the Legislative Council of SCA approved the journal name change from Speech Teacher to Communication Education, likely to take effect with the 1976 volume.

At the national level, information exchange for secondary teachers will be greatly enhanced during the summer of 1975 at the SCA endorsed conference for secondary teachers planned for the University of Wisconsin-Madison. Also the 1975 SCA summer conference on media being held at the University of Texas at Austin will include

tracks of interest to secondary teachers in the area of broadcasting and film. At the international level, Inter-Com '75 is planned for Canterbury with participation by the United States, Canada, and Great Britain with a focus on the future of communication in education.

III. Professional Identity for Secondary Speech Teachers

One of the problems in the field has been the lack of professional identity for speech teachers in various states in relation to SCA as their national organization. Until recently, there have been sporadic attempts at organizing liaison activities among state, regional and national organizations. In recognition of the need for input from states on various education-related issues, and of the need for dissemination of information from the national to the state associations, the SCA Legislative Council approved the formation of the States Advisory Council (SAC). Currently composed of delegates from 35 states (including the District of Columbia), selected by their state speech associations, tasks for the advisory council for 1975 include deliberations on the NEA and AOTE positions on governance of the teaching profession. Delegates will eventually advise the SCA Educational Policies Board on the position on governance to be taken by the SCA delegates at the AOTE Advisory Council meeting in May 1975. Other issues for SAC involve membership development for both the state and national organizations, primarily through convention liaison activities, dissemination of the in-service committee's workshop previously described, dissemination of information from the SCA/ERIC module through a system of state ERIC coordinators, and coordination in the profession on issues of certification, accreditation and curriculum reform.

By virtue of the participation of SCA in umbrella

organizations, better visibility has been achieved for the speech profession. In addition to AOTE, SCA is a member of the Alliance of Associations for the Advancement of Education (AAAE), which has the constitutionally stated purpose "to improve the quality of education in America through promoting cooperation among member associations in the exchange of information, in the conduct of research, in the issuance of substantive statements on crucial issues in education, in the development and implementation of projects which are of concern to member organizations and in the provision of special services related to association operations." A forthcoming volume from AAAE on the implications of issues of personal liberty for education will be a compendium of articles from the various associations, including SCA.

SCA is also an affiliate of the National Education Association and a member organization of the American Council on Education, the latter devoted to seeking political agreement from its constituents on issues related to higher education.

One of the organizations with which SCA works closely is the National Council of Teachers of English (NCTE). For example, for the past year, SCA has contributed a column to four issues of English Journal on teaching resources related to "freedom of speech." In addition, SCA does a program on speech-related issues of interest to NCTE members at their annual convention; a member of the SCA national office serves on the NCTE Commission on the English Curriculum, and there are numerous committees and task forces where members of both associations work together. An example of an inter-organizational effort was evidenced by a recent planning committee meeting composed of representatives from SCA, ATA and NCTE working to advise the National Association of Elementary School Principals on an issue for their journal to be devoted to communication

development through the language arts.

Inter-organizational cooperation and greater visibility for SCA, and hopefully to the teachers it serves, are likely to increase after the pending move of the national office in 1975 from New York to Washington, D.C., a place where many education related organizations and educational decision makers reside.

IV. Projects with Potential Impact For Curriculum

Several SCA projects are not directly designed for secondary teachers, but are likely to have eventual impact on efforts related to curricula and teacher preparation. For example, there are many people in the Association of Departments and Administrators in Speech Communication (ADASC), an affiliate group of SCA, vitally interested in career information related to communication majors;[5] there is for example a report forthcoming on the kinds of work performed by people who major in speech. The interest in career alternatives for speech communication majors (other than academic careers), is of vital concern to various committees and task forces in the association, and should eventually have implications for high school teachers preparing both majors and non-majors in speech.

Likewise the National Project on Communication Competencies in Children and Youth (directed by R.R. Allen, University of Wisconsin-Madison), is designed to identify the development of functional communication competencies in children, and to specify instructional goals appropriately related to developmental stages. Currently a combination of field study, developmental literature surveys and the Delphi Technique (assessing teachers' observations), are underway in the initial phase of the project, which will culminate in a synthesis

of findings during the summer of 1975.

As one reviews the projects designed to facilitate instruction and research of interest to secondary teachers, it is important to remember the limitations of a national association in facilitating instructional change. A national office can, in my opinion, help its association members in three general ways: by serving as a catalyst to "spark" new projects and ideas from individual members; by serving as a liaison among the association and its internally and externally related groups for purposes of public relations, communication, and visibility; by providing the services necessary to ensure professional identity and to increase professional success of its members. The foregoing descriptions of activities which reflect new emphases in SCA are descriptive of such association functions. Hopefully, you will monitor and critically analyze the progress of these projects and participate in the governance of your national association to facilitate those changes which will improve the quality and availability of instruction in speech communication for every American secondary student.

FOOTNOTES

[1]For full report, see New Horizons for Teacher Education in Speech Communication: Report of the Memphis Conference of Teacher Educators, ed. P. Judson Newcombe and R.R. Allen (Skokie, Illinois: National Textbook Company in conjunction with the Speech Communication Association, 1974).

[2]For report of recommendations, see "The SCA Conference on Long-Range Roals and Priorities: A Preliminary Report to the Legislative Council," Spectra (April 1973), 8-14.

[3]See "Proceedings, 1973 SCA Summer Conference: Future Directions in Education and Research," (Mimeo published by SCA, 5205 Leesburg Pike, Falls Church, VA 22041, 1973), 158 pp.

[4]The regional representative for the Eastern states is Allan Frank, State University of New York, Brockport, New York.

[5]See, for example, Career Communication: Directions for the Seventies, ed. Patrick Curtis Kennicott and L. David Schuelke (Speech Communication Association, 5205 Leesburg Pike, Falls Church, VA 22041, 1972), 97 pp.

---

*Dr. Lieb-Brilhart is Associate Executive Secretary for Education, Speech Communication Association, New York.